plex or multi-colored. In this the Sung potters formed a striking contrast to many of their successors of the Ming and the Ch'ing.

The Yuan dynasty made no noteworthy contribution to ceramics. The Sung models and techniques were continued, but with diminished vigor and skill. The Ming, however, witnessed distinct innovations and ushered in a new period. The industry tended to center at the vast imperial works at Ching-te Chen, in Kiangsi, not far from the P'o-yang Lake. Here was an extensive supply of the materials most needed for the manufacture of porcelain—kaolin and *petuntse*—and a cobalt-bearing manganese ore which provided the blues in which the Ming potters delighted. Moreover, Ching-te Chen was conveniently located for the transportation and distribution of its wares. It was on a stream which communicated with the P'o-yang Lake and thus had easy access to the Yangtze and the vast network of China's waterways. The porcelain characteristic of Ching-te Chen possessed a white body and since the output was enormous and was at the maximum in the years when the Occident was making its first extensive contacts with China, it was this which was most widely distributed and which in the West was thought of as china or chinaware. It formed, moreover, an important item in the trade of China with its Asiatic neighbors.

In their designs the Ming craftsmen tended to depart from the restrained yet elegant simplicity of their Sung predecessors. Monochrome wares were still produced—pure white, blues, celadon green, and red being among them, and it is not always easy to tell whether a particular specimen is of Sung or of Ming origin. However, the potters of the Ming delighted in

cobalt blue, a color which would withstand the high temperatures needed to melt the porcelain glaze. They also paid much attention to elaborate scenes and designs in more than one color. Some of their colors were applied as a kind of enamel to the surface of the glaze and were fixed by refiring at a low temperature. In this richness of painstaking and elaborate decoration Ming potters were but giving expression to the artistic spirit of an age which revelled in details and technique in painting and in ornate sculpture of the pillars, beams, and balustrades of buildings.

The great Emperors of the Ch'ing continued their patronage of Ching-te Chen. Never have Chinese potters had better com-